

## Theatre Burglaries Increasing

### ITA Blast Met With Silence

When asked how he felt about the claim of the Independent Theatres Association that the men who sit on the Advisory Council in behalf of Independent exhibitors were not truly representative, Barnett E. Laxer, president of the newly-formed Independent Motion Pictures Exhibitors Association, answered: "No comment."

Three of four Independent members of the Council are from Laxer's organization and he had been invited to answer the claim. Two of the three are Laxer and Henry Falk, both of Biltmore Theatres, which operates houses in Kingston and Oshawa. The third

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### Worth Noting

Under the freezing regulations of the Wartime Prices and Trade Board, a theatre may not increase the number of higher priced seats by reducing the number of lower priced seats, as this in effect amounts to an increase in prices. Furthermore, a theatre cannot change its run category without the authority of the Board.

### Theatre Changes

Joe Cohen, who returned to Toronto recently after several years in Detroit, has interested himself again in the local theatre field. He has acquired a half-interest in the Crown and Broadview theatres.

Cohen owns the building which houses the Garden Theatre on College street. The house, under lease to B & F, has just been taken over for operation by 20th Century Theatres. Syd Karlan is manager.

The Crescent, Toronto West End house, has been acquired by Adolf Sobiecki from Ben Paper-nick.

### Breakout of Boodling Makes Managers Keep Peepers Peeled

Ontario theatres have suffered a rash of burglaries of late and theatre managers, accustomed to such doings in periodic waves, are taking special precautions against thievery. Houses in Hamilton, Trenton, Sudbury and Toronto have been burgled and damaged in the last few months.

#### What Do They Want—Blood?

As we mentioned before, the fellow with the Queen City's most fervent "Ain't Life Grand" attitude is Tom Daley, Manager of Toronto's Imperial Theatre. When the Academy Awards embraced "How Green Was My Valley" with every kind of prize on the counter, it was unwinding at the Imperial.

The picture had them tramp, tramp, tramping in before it copped the Oscar. After that the traffic made the historic gold rushes look as quiet as a theatre alley after midnight.

They clogged the standing room, the long lobby and lined up to the next county. The Dominion's daily gross record was shattered. The receipts were piling higher than a Georgia pine.

Mr. Daley sat at his desk and purred with content. Until the other day when, while looking through the reports of a leading film paper, he read: "Imperial, Toronto — 'How Green Was My Valley'—Average Business."

### For King And Country

Jack Hynes, a member of Associated Screen News for 14 years, has joined the Armoured Brigade. The staff presented him with a money belt.

Milton Karp, EBA projectionist, into the army.

Famous Players and Twentieth Century Theatres have had about a half-dozen theatres each as victims of would-be robbers during the last year while Odeon has had four since it got under way. Premier Operating Corporation has suffered in five instances, one house having been broken into four times in one month. Insurance men with the circuits agreed that the recent revival of vandalism and thievery does not compare with conditions

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### Kennahan Enlists

Hollis Kennahan, head of Warners Eastern trade-paper publicity department, has resigned to enlist in the American army.

### F. O. Glazer Tracks Down Badge, Tickled, Gets Globe-and-Mailed

Ontario theatre folk found a pleasant surprise waiting with their coffee the other morn when the familiar face of Flying Officer Albert Glazer smiled up at them from the pages of the Globe and Mail, Toronto.

Al, son of Sam Glazer of Columbia, used to manage the Strand Theatre, Tilsonburg, before he quit chasing bookings for the pursuit of Nazis as a member of the Royal Canadian Air Force.



### Quebec Greet Glenn Ford

Quebec City, Canada's most historic centre, gave Glenn Ford and Columbia's "Martin Eden," in which he stars, a tumultuous reception on March 6th. It was a homecoming for Ford, who was born in the Jeffrey Hale Hospital of that city. Thousands of Quebecers were on hand at the Palace Station to welcome the tall, blonde film star, who came directly from Hollywood.

An RCAF band and a barrage of newspapermen and photographers were on hand and Ford wept real tears at the reception. His mother, Mrs. Newton Ford, accompanied him. Cheers rang through the sta-

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### Cagney to UA?

James Cagney has finished his Warners contract and is holidaying. Reports have him dickering with United Artists, along with his producer brother, William.

He's been at Malta but his present whereabouts are a military secret.

It seems that there is a certain badge which is awarded to those who pass special tests and have sufficient flying hours. Al had the qualifications — but not the

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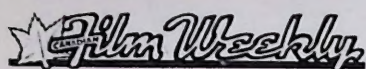
### Morning Shows

Several Connecticut circuits have inaugurated morning shows for war workers on night shifts. Shows start on Thursday and run through to the end of the week. The idea is considered to be highly successful and is growing.

**'CLOUDS' BREAKS LONDON RECORDS**

A cable received by Joseph W. G. Clark, director of public relations, RCAF, Ottawa, from Squadron Leader R. C. MacInnes, RCAF, London, reveals that "Captain of the Clouds" has shattered all London peace- and wartime attendance records.





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## How About This?

The current controversy with regard to unequal representation of Independent exhibitors on the Advisory Council is attracting attention beyond the ranks of those concerned. Mr. Stewart has not yet replied to the resolution sent him by the ITA, calling his attention to heavy representation from one group of Independents, supposedly for all Independents.

As Mr. H. Freedman said: "Two of the four Independent representatives are interested in the same firm, which holds two theatres. Three belong to the same exhibitor body. All would have the same point of view. For whom do they speak? Let's find out who speaks for whom and why—and if they have the right."

A very interesting paper, one that bears on the dispute in an unusual way, has just reached our desk. It was the first move towards the formation of an Advisory Council and was, we presume, issued through the Board of Trade.

Section A suggests a committee of eight to be drawn from the distributors.

Section B, headed "Exhibitor's Committee" reads: "Exhibitors shall form a committee, the number of members of which shall be decided later, which shall represent as great a proportion of the exhibiting branch of the industry as possible. . . ."

Section C reads: "An Advisory Council shall be formed to consist of an equal number of members of the distributors' and exhibitors' committees . . ."

## Lost—One Committee

The distributors have their committee as suggested and it meets regularly with its delegates in the Advisory Council. The exhibitors' committee seems to have gotten lost in the shuffle.

Such a committee might solve the problem, being large enough to include all and choosing its Council delegates from this wider assortment of representatives. It is no doubt difficult to maintain such a committee. That difficulty seems to have given rise to the larger one of proper representation.

## Worth Noting

Did you read our recent editorial, "In the Middle"? It dealt with the plight of the poor theatre manager who, caught between the pro-Sunday patriotic concert crowd and the antis, feels harassed and hounded. Both groups, made up of worthy citizens, must be respected. So, no matter which side wins the point, the manager loses.

The St. Thomas Times-Journal, a wide-awake newspaper, reprinted our editorial under the head: "Theatre Manager Takes the Clouts." Which expresses it very well. The editorial ran down the end column of the editorial page. It gave St. Thomas people some idea of the smallest problem of wartime theatre operation.

Perhaps if managers in other towns showed the editorial to newspapers it might reach the attention of the general public and smooth touchy situations. At least, the public would know that being good to the war effort doesn't always win unreserved good will.

We thank the St. Thomas Times-Journal for its broadness and Manager Les Preston of the Capitol Theatre of that town for sending us a copy.

## ITA Blast Met With Silence

(Continued from Page 1)

is Tom Walton. B. C. Salamis of the Allied Theatrical Industries of Quebec, the fourth Independent exhibitor representative on the Board, is not connected with the same business or exhibitor organization as the others.

The Independent Theatres Association forwarded a resolution to James Stewart, head of the Services Administration Board of the Wartime Prices and Trade Board protesting against the current personnel of Independents on the Council. R. C. McMullen, as head of the Film and Theatre section of Mr. Stewart's jurisdiction, is in direct contact with the Council.

The Board originally suggested that an Advisory Council be formed to facilitate its service to the motion picture industry. The nine-man Council was to have contained three representatives each of Independent exhibitors, circuits and distributors. After several days of wrangling the Council was constituted as it is at present—three distributor men, two circuit delegates and four from the Independents.

This seemed to be something in favor of the Independent exhibitors until the original differences, not having been smoothed over to the satisfaction of all, broke out again. In the pre-Council sessions it was the contention of IMPEA spokesmen that an exhibitor with a circuit deal, or one who belonged to the same organization with him, no matter what his business status was, is not a true Independent.

The contention was disputed but the eventual personnel of the Council Independents would seem to verify the IMPEA'S interpretation. No member of the ITA, which has served Independents for seven years, sits on the Council. H. Freedman, vice-president of the ITA and chairman of its executive board, stated last week that the selections took place in his absence and without his knowledge. Many Independents resent the IMPEA classification of their status.

Members of the ITA pointed out that they have long experience in the theatre business and they don't wish to be represented on the Council by any person with but slight knowledge of exhibitor problems throughout the country.

The original call to form an Advisory Council requested that distributors and exhibitors each form committees. From each committee would come the members of the Advisory Council. The Distributors have such a committee, which advises its representatives on the Council. But the exhibitors

## Theatre Break-ins More Frequent

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some years back, when matters of that sort were a real problem.

During the depression break-ins and vandalism were so frequent that they were treated as a special problem and ways and means of combatting them worked out. Theatres, being completely empty after film hours, were targets for thieves. Often the police made it their business to warn managers whenever robberies have occurred in their particular areas, feeling that the theatres might suffer in the same way.

Thieves of theatres seem to fall into separate classes. The cleverest are those who hide somewhere in the building, avoiding the routine checkup after the audience has left, and remaining to do their dirty work. Backstage, rest rooms and air conditioning plants are favorite hideaways. The fact that sleepers wake up locked in an empty theatre is no longer a joke but evidence that the staff hasn't been vigilant enough.

The less clever operators have jimmied exit doors and skylights and once in find plenty of time to do their work. The setting off of the burglary alarm frightens them away and only more frequent checking by the police provides a fairly good chance of arrest. Exit doors and skylights, especially the latter, should be locked as tightly as possible.

Most theatres today have alarms and burglary-proof safes. The lessening of crimes against theatres is thought to have resulted from non-profitable experiences by thieves. It is felt that the occasional recurrence is due to the fact that apprehended thieves have served their terms and returned to their field.

The juvenile break-ins are easiest to spot. They usually go after the candy-vending machine, cause loose damage and leave everything wide open.

Current experiences are being watched closely to judge if present lawlessness is the beginning of a wave.

haven't. Opinion has been expressed that, had the original suggestion to form a committee been followed through by exhibitors, it would be large enough to include all and choose and advise delegates to the Council.

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and Supplies

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## Quebec Greets Glenn Ford

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tion as Ford walked through, pressed by the crowds and followed closely by autograph seekers.

The Quebec City showing of "Martin Eden," at the Capitol and Empire theatres simultaneously, was a World Premiere. The picture has received fine reviews and is rated as Ford's best work to date.

At the station were quite a number of film men, among them W. Lester of Columbia's Montreal Branch; Charles Rioux, manager of the Empire, Paul Valliere, manager of the Capitol, and Herbert Allen. Civic and provincial officials were also on hand. After a rest Ford called on Mayor Borne and later he met Prime Minister Godbout.

At the station Christo Christy, Quebec's "Voice of Hollywood," turned his microphone over to Ford, who after thanking the people, spoke in behalf of the Victory Loan.

In the evening the Women's Auxiliary of Military District No. 5 gave a dance in honor of Ford at which Lieutenant-Governor Major General Sir Eugene Fiset and Lady Fiset acted as patrons.

Ford endeared himself to the citizens by recalling much about the city of his birth. "One of the first things I am going to do," he said, "is visit my former home at the corner of Palace and St. John streets."

## F. O. Al Glazer

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badge. Nobody knew where he could get one.

While in London he set out after the elusive badge and ended up at the factory where they were being created. He learned that there was a good reason why the badge hadn't arrived. The samples were just being finished—two of them. Al was presented with one in appreciation of his interest.

"So," wrote Al, "I have the honor of being the first man to wear the R. O. badge. I'm quite proud of it, too. Who wouldn't be? We are now recognized at last."

Al's many friends are sharing his satisfaction.

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## Oscar's Poor Relative

Hollywood may have its spangled roundup for the yearly Oscar takedown. Well let 'em and glam and glit and gush and blush. Let 'em worship the little golden idol. Why bless 'em, it's all the better for us.

But we folks in the film hinterlands have our fun too. We don't forget our award earners either. Hollywood has no fence around the praiseful word and its symbols.

Take Tommy Daley, the owl and ever-popular box-office of the nation's largest upholstered arena, the Imperial Theatre in Toronto. The place is so big they sent a St. Bernard after a stray patron—and the porky pooch got lost. A mountain climber, located later by a search party, found the dog.

Kidding On the Square, that Imperial of Tom's take some filling. "How Green Was My Valley" is doing it. Not only that. Almost every winner, picture and person, played Tom's palace this trip. It's the hangout of hits and hitters.

Such is such Tom's standing in the craft that everyone shares his joy. Especially the boys and girls who separate the Hollywood gold from brass for the benefit of newspaper readers. They beat the tom-tom about Tom as a person—and they'll beat your brains out if you say them nay.

## Who Threw That Curve?

Thus it was that, when the Awards became known, the three leading Toronto critics maneuvered the multiple steps of the Imperial and presented themselves to Tom. In a straight-faced and straight-laced way Helen Allen of the Telegram, flanked by Jack Karr of the Star and Roly Young of the Globe and Mail, confronted Tom at his desk, made a pert speech and presented him with an Oscar.

An intriguing little trinket it is, too, and worth a nickel at least. White and plaster and somewhat lusty. It features a lecherous and leering oldster and an obviously innocent maid. That's all I'll tell you about that. No, it isn't anything like what you think. But it's interesting.

So, tagged and gagged, Tom sat back with the trio and laughed. Until, with a swift twist of Fate,—and Daley's wrist—the gag boomeranged.

On the underside was: "Made in Japan"!

The jokesters had missed it. Anyway, the money stays in Canada.

## Loose Ends

Walter Helm, manager of the Avon, Stratford, ran such an unusual campaign for "One Foot in Heaven," which has some local background, that Frederic March, Martha Scott, Gene Lockhart and five others connected with the picture sent him autographed and inscribed photos in appreciation . . . You know how street car service is these days. A localite waited 20 minutes for a car, then about eight showed up in a row. "Gosh," he cracked, "That's the first street car I've seen that needed a convoy" . . . Betty Fields of Vitagraph, daughter of Irving Fields of the Royce, became engaged to Noel Zeldin. Congrats.

Arthur McGee, formerly doorman of the Community Theatre, Toronto, has become manager. He's been there in various capacities for six years. The spot was left unfilled when Charlie Smith was shifted to North Bay by Twentieth Century Theatres to replace Pat Dunne of the Royal. Dunne came to Kitchener to pinch-hit for Charlie Stephenson, on leave of absence.

## Times Have Changed

Slant on the new status of labor: A pint-sized telegraph messenger had just cashed a cheque at the corner bank On The Square. He had fives, tens, etc. The clerks and the boys standing around were kidding the kid about the size of his bankroll.

"Where does this guy work?" cracked the editor. "I might go over there and get a job myself. He can have mine."

"That all depends," said the youngster. "What do you do?"

"I'm an editor."

"No, thanks," said the kid. "You can have it."

## Cashier Hooks Thief, Hangs On

A would-be theatre thief found himself "hooked" by the alertness of a girl cashier and the quickness of two members of the staff. The Casino theatre, Queen street, Toronto, a Premier Operating unit, was the scene of the attempted robbery on March 10th.

Estelle Gold, in the ticket booth, took a strong grip on the arm of Alex Marchillo when the latter pushed it through the opening and towards the box containing big bills. Holding on, she pressed the alarm. Dave Sherman, assistant manager, and Charlie Mackie, on the door at the time, hurried over and relieved Miss Gold of her catch.

Marchillo had more than \$100 in his fist when the cashier put an arm-lock on him. He loitered about the front of the theatre for an hour before he tried his stunt, causing Miss Gold to become suspicious.

## Rival Projectionists May Join Together

The IATSA, affiliated with the Dominion Trades and Labour Council as part of the American Federation of Labour, and the National Union of Theatrical Employees, a body associated with the Canadian Congress of Labour, met recently in Toronto with a view to adjusting their differences.

Both rival unions rule projectionists and have disputed jurisdictions from time to time. Most recent spat was in Kitchener, where Bruce McLeod of the Fox had signed with the National Union. There was no picketing.

The National Union committee met with one from the IATSA at the call of the latter union. Nothing concrete resulted, though the door was left open for future action.

## 'Leningrad Girl' Tied

An unusual situation has developed regarding "The Girl from Leningrad," new Soviet feature about the part played by women in the defence of the city.

Cosmopolitan Films were all set to release in Canada when word came that a Hollywood Independent producer had bought all rights to it from the Soviet, the idea being to shoot an English-language version.

Cosmopolitan has been restrained from showing the film in the Dominion after the end of April. There will be a few Canadian runs.



# Digest of Reviews

## Paramount

### DR. BROADWAY

**Payoff:** An interesting yarn about Times Square hoodlums that's above the average of its class in audience attraction.

**Story:** Eduardo Cianelli, gangster, gets out of jail and entrusts \$100,000 to MacDonald Carey, a popular Broadway medico, for his lost daughter. The honest medico thwarts the opposition mob, after the money, and finds the girl with the aid of Jean Phillips, whom he has saved from a ledge leap.

**Sizeup:** The dialogue is accurate and intriguing and the plot twists, outwit the audience at several turns. Broadway atmosphere in genuine, seeming to get away from the stock-shot look. Also with such favorites as J. Carroll Naish, Richard Lane, Joan Woodbury and Warren Hymer.

### SWEATER GIRL

**Payoff:** Music and mystery carried off in lively fashion—the music, not the mystery, though the latter is okay too.

**Story:** June Preisser loves Eddie Bracken and pursues him through several mysterious murders. Everybody is on the spot. Background is a college show.

**Sizeup:** The dialogue is accurate and intriguing and so are the plot twists, outwitting the audience at several turns. Broadway atmosphere in genuine, seeming to get away from the stock-

**Sizeup:** This is a pleasing piece of work and the musical end is highly entertaining. Frieda Inescort and Nils Asther help.

## Columbia

### SHUT MY BIG MOUTH

**Payoff:** For Joe E. Brown fans, a good score.

**Story:** The lad with the cavernous kisser gets himself elected sheriff by accident, get in and out of trouble the same way.

**Sizeup:** A rampage of Indians, shooting and slapstick. There's Victor Jory, Adele Mara, Fritz Feld, Don Beddo, Joan Woodbury and many others.

## Regal

### BORN TO SING

**Payoff:** This is a crackerjack of a lower-priced job, a sort of No. 2 company of "Babes on Broadway." It will be happily received anywhere.

**Story:** The yarn, which knits the doings loosely, is of the far-fetched variety but is a minor factor in this sort of thing. It has to do with the stealing of a composer's melodies and the attempts of his daughter and her juvenile supporters to beat the tune thief to the ears of the public.

**Sizeup:** The picture seems designed to give the minor players of "Babes" a fuller chance to show their stuff. It is chockful of rich young talent and clever and amusing numbers and turns. On Virginia Weidler falls the tough job of making the story part carry conviction and she tries hard and well. Leo Gorcey, Dead End kid pressing on manhood, is a likeable ruffian just graduated from a reform school. Ray McDonald gets full scope for his dancing talents—and he has them plenty.

Sheldon Leonard as the benevolent gangster plays a big, good wolf in expert fashion. Rags Ragland and Joe Yule are his comic henchmen. Henry O'Neil is the disillusioned composer and Douglas McPhail, Larry Nunn, Margaret Dumont and others keep it racing. Not to be forgotten is a whiz of a kid pianist, Richard Hall.

## Fox

### ON THE SUNNY SIDE

**Payoff:** A sympathetic piece of work featuring the boy of the year, England's Roddy McDowall. It should find a friendly welcome.

**Story:** The trials and tribulations of an English war guest in the USA and his effect on juvenile jealousies because of the attention received.

**Sizeup:** The peak interest in Roddy McDowall, together with the interest in evacuees, gives the picture a broader field. It has one of those trans-ocean broadcast scenes between children over here and parents over there which moistens the eyes. Stanley Clements gives a fine performance as the American boy and Jane Darwell and others work well to give it the proper adult background.

## Vitagraph

### BULLET SCARS

**Payoff:** Suitable for the lovers of mob stuff. A not-important item but satisfactory for the aforementioned purposes.

**Story:** This one is based on the life of badman John Dillinger, who was wiped out by G-Men some time back. Howard DeSylva is the mobster who grabs a doctor, played by Regis Toomey, uses him and doesn't know how to shake the medico safely. Adele Longmire is the girl.

**Sizeup:** Modest small-spending effort okay in the right spot.

## United Artists

### THE GOLD RUSH

**Payoff:** This will flower at the boxoffice as of yore.

**Story:** All about the little guy swept up in the Klondyke gold rush.

**Sizeup:** It plays as well as it did 17 years ago. Chaplin had added sound and given it narration of his own. A box-office bing.

# New York Revivals

**NORTHWEST PASSAGE**—1940 technicolor adventure tale.

**OF HUMAN BONDAGE**—1934 drama; L. Howard, B. Davis.

**PROFESSIONAL SOLDIER**—1936 comedy; F. Bartholomew, V. McLaglen.

**RAIN**—1932 drama; J. Crawford, W. Huston.

**SCARFACE**—1932 gangster melodrama; Paul Muni.

**SCARLET PIMPERNEL**—1935 costume drama; M. Oberon, L. Howard.

**SCOUNDREL, THE**—1935 satiric comedy; Noel Coward.

**SKY DEVILS**—1932 aviation drama; S. Tracy, W. Boyd.

**SLIGHT CASE OF MURDER**—1938 satire on ex-racketeer; E. G. Robinson.

**STAR IS BORN**—1937 romantic comedy-drama; F. MacMurray, J. Gaynor.

**TORRID ZONE**—1940 melodrama; J. Cagney, A. Sheridan.

**WIZARD OF OZ**—1939 technicolor version of Baum's story; J. Garland, F. Morgan.

**ALL THIS AND HEAVEN TOO**—1940 tragic romance; B. O'Neil & C. Boyer.

**BROTHER RAT**—1938 comedy; W. Morris, P. Lane.

**CRIME AND PUNISHMENT**—1936 psychological melodrama; P. Lorre.

**DARK JOURNEY**—1937 spy melodrama; C. Veidt, V. Leigh.

**GREAT GARRICK**—1937. 18th Century romantic farce comedy; B. Aherne, O. de Havilland.

**I LOVE YOU AGAIN**—1940 comedy; W. Powell, M. Loy.

**LETTER, THE**—1940 drama; B. Davis, J. Stephenson, H. Marshall.

**LIFE OF EMIL ZOLA, THE**—1937. Dramatization of the life of the novelist; Muni & Sondergaard.

**LOVE FROM A STRANGER**—1937 psychopathic melodrama; A. Harding, B. Rathbone.

**MAYERLING**—1937 romantic tragedy; French with Eng. subtitles; Boyer & Darrieux.

**METROPOLITAN**—1935 operatic film; L. Tibbett.

## Universal Shoots Hong Kong Film

Don Terry, Leo Carrillo and Andy Devine will triple-star in another timely action-film, "Showdown," for Universal.

The new adventure picture follows "Escape From Hong Kong," starring the same trio.

Elyse Knox, Universal's newly-signed contract actress, will have the leading feminine role, with Don Porter, Addison Richards and Alan Hale, Jr., in featured character parts.

Other principals will include Roy Harris and Gene Garrick.

"Showdown" will be back-grounded in U.S. Army camps, and will be directed by Christy Cabanne.

Production is scheduled to a start on March 9.

\*\*\*\*\*  
Unanimously selected by press associations and newspapers throughout the country as the All-American quarterback of 1941, Frankie Albert yesterday was signed by Columbia to star in a new football picture "The Spirit of Stanford."



## South America Backs Hollywood

A sure indication of closer United States-Argentine collaboration is contained in a recent film report from Buenos Aires, which reveals that nearly three-quarters of the motion pictures shown in that South American republic annually were produced in the United States. And that despite the Axis influence. Germany and Italy combined contributed a mere four per cent. of the total films exhibited. These are pre-Pearl Harbor figures, and antedate the intensive Pan-American activities which have since taken place.

Of the 554 feature films shown in Argentina in 1941, 398 were produced in the United States, an increase of 18 over 1940. Other nations whose films found increasing favor in the land of the gauchos, were Russia and England, both engaged in fighting the Axis. Russia exhibited 13 feature productions in 1941 as compared to the four she exported in 1940, while England's contribution jumped from five to 26 in the space of a year.

## Columbia Prepares Shipping Drama

The revised script of Columbia's new sea drama, "Destroyer Men," with last-minute changes in line with current war communiques, has been turned in to producer Lou Edelman by its scenarist, Lieutenant - Commander Frank Wead. Graphic battle scenes in the Pacific, and the efforts of American shipping to get a maximum number of fast destroyers into action are now written into the fast-moving story. The script will go immediately to the U.S. Navy Department for okay, and promptly upon its approval, will be put before the cameras with a director and cast soon to be announced. "Destroyer Men," as authentic and revealing as Navy Department regulations permit, will be released at the earliest possible date.

Shooting was completed this week on "Canal Zone," Columbia's timely picture of ferry bombers. Chester Morris, John Hubbard and Harriet Hilliard carry the major roles, supported by Stanley Andrews, Forrest Tucker, Eddie Laughton, Paul Phillips, Lloyd Bridges, John Tyrrell, George McKay, Stanley Brown, Larry Parks and John Shay. Lew Landers directed.

## Hays Office Reaches Twentieth Year

Twenty years ago on March 5, 1922, the motion picture industry, fearful of political interference and censorship, prevailed upon Will Hays, then U.S. Postmaster General, to accept the presidency of the newly organized Association of Motion Picture Producers and Distributors of America.

Back in 1922 when the stars of Rudolph Valentino, Monte Blue, Marion Davies, Norma Talmadge, Douglas Fairbanks and the Gish Sisters blazed high in the Hollywood heavens, and D. W. Griffith was a household word, life in the raw, surging passions, and uninhabited temptresses flashed across the screen without restraint. Uncurbed sensationalism was so widespread that church, school and parent groups put the pressure on Congress and local legislative bodies to censor the film industry.

There were trade abuses too, but the general public and the law making bodies were inclined to overlook what were considered private inter-industry affairs. The impairment of public morals, was however, of public concern and called for public action.

The motion picture magnates took fright at this public reaction which threatened to strangle the rapidly growing industry with a blanket of censorship. A general house cleaning had long been in order, but now it was imperative. An act of contrition; some outward manifestation of a new leaf was necessary to forestall the impending storm. And what is more important, a respectable frontman was needed to act as the nation's Film Czar.

Such an individual was Will H. Hays, President Harding's Postmaster General, prominent churchman and Republican. Such an act was the organization of The Association of Motion Picture Producers and Distributors of America, a self-governing body to self-impose censorship, observe the canons of good taste, and abolish the more flagrant trade abuses so characteristic of the motion picture industry of 1922.

The collaboration of the public was an integral part of the new deal. So, on behalf of the new Association, Mr. Hays invited the important national groups to send representatives to a conference in New York in June, 1922. Sixty accepted, and this number was later increased to 73, out of which grew the Public Relations Committee. These organizations now enjoy preview privileges and are invited to meet with producers to

discuss new pictures and controversial issues.

Another self imposed restriction was the adoption of the Motion Picture Production Code in 1930. The code defines what is objectionable and what is permissible.

The general principles of the Code state that 1—"No picture shall be produced which will lower the moral standards of those who see it. 2—Correct standards of life, subject only to the requirements of drama and entertainment, shall be presented. — Law, natural or human, shall not be ridiculed, nor shall sympathy be created for its violation.

## 'Castle' Crowded



A scene at the London debut of "Hatter's Castle," a powerful film made in England under fire. Paramount will release it in Canada.

## Jackasses Make Money, Too

It's darn remunerative to be a jackass in a Hollywood movie.

This was evident today as an aged Arizona desert rat was cast in Universal's new Irene Dunne comedy, "Lady In A Jam," at a salary of \$4 per day and his three jackasses were also cast in the movie at \$1.50 each per day.

"Shucks, them asses earn more than I do," said "Lone Prospector" Allen, the desert rat.

Gregory La Cava, producing, directing and writing "Lady In A Jam," needed the old prospector—and about a dozen more like him—for scenes in the comedy of a daft New York heiress who comes West to recoup her lost fortune working an abandoned gold mine in the badlands of Arizona.

## USA Exhibitors Cool on Decree

American exhibitors have gone cold on the Blocks of Five booking plan as part of the Consent Decree. After years of blind buying and bad blood between distributor and exhibitor over the sale of product, the exhibitor finally had his way. Less than a year old, the plan has fallen into disfavor and modifications are being planned.

Peculiarly enough, many exhibitors, while protesting against the unworkability of the plan, have signed for a number of blocks at once following the tradeshowings which are part of the plan. This has been laid to good business, reasonable terms and the need to have the time given to viewing the pictures personally.

The United Motion Picture Industry committee, which has been meeting about the problem, has brought back a modification subject to the approval of the Department of Justice.

The committee would retain the compulsory aspect of the Block of Five, but would add seven more pictures. The Block must still consist of five finished and trade-shown films but the seven may be sold while still in production. One or two of the seven may be cancelled, dependant on the rentals. Those paying from \$101 to \$200 can cancel one.

## Being Horrible Is Just a Job

Bela Lugosi, the specialist in spine-chilling drama of the "Dr. Frankenstein" and "Dracula" brand, has a personal aversion to red-blooded entertainment and infinitely prefers the lulling nuances of the bedtime fable.

Currently re-enacting one of his horror roles as the warped maniac who directs the terroristic reign of the monster in "Ghost of Frankenstein" at Universal studios, Lugosi confessed that artistically there is considerable of the "Dr. Jekyll and Mr. Hyde" in his own personality.

"To portray a maniac offers a compelling challenge," he said. "I find, however, that once I have completed such a role, my interest in it immediately abates. As a matter of fact, chill drama holds no lure for me as a spectator. On the contrary and apparently as a release from my workday life, I personally gain my theatrical diversion most delightfully from the frothiest of screen nonsense.

"A travel subject or a cartoon short, well-made a free from realistic thrill stuff, is frequently my choice on the film bill," Lugosi added.



## Warner Warns Against Waste

"The thoughtless waste of 100 feet of film may cost the life of an American soldier who may be your son or your brother."

With these words Harry M. Warner, president, Warner Bros. Pictures, addressed a meeting of his studio executives, players, directors, writers and cameramen, called together to work out a plan for enforcing practical wartime economy in film production.

"The dollar value of waste in making motion pictures, although extremely high, is not, in itself, the most important factor of today's operating economy," the head of the world-wide film organization stated. "It is the careless waste of material—material so vital to the defense of our country—that we must constantly consider."

"It has been said that most of our enemies can live on what Americans throw away. If this is true we should be doubly conscious of what our carelessness allows us to destroy. One person's waste may be only a single sheet of paper a day, but repeated by 130,000,000 other Americans, waste-paper becomes an item of shocking proportions."

"A 'take' (scene) for a motion picture is ruined because a carelessly suspended microphone casts a shadow across an actor's face; or, a player rushes into a scene missing cues or lines and necessitating repetition of the operation. Measured in dollars such errors may seem a small matter. Considering needlessly ruined film-stock, electricity, manpower and machinery which might be employed for other uses, such carelessness, in many studios, takes on a tremendous significance."

"American people still do not realize what all-out war effort demands," Warner concluded. "We all must start to conserve our resources immediately. Waste is inexcusable in normal times. In these war days continued waste of material so sorely needed in defense work is worse than the sabotage of enemy agents."

## Broadway Blackout

Following Mayor LaGuardia's warning that electric signs throughout the city, but in Times Square particularly, be prepared for immediate blackout in case of an emergency, NY officials yesterday ordered a blackout of electric signs and store front windows at the close of each business day unless a guard is kept on the premises to switch lights off in event of an air raid alarm.

## ECHOES and REFLECTIONS

### NEW YORK TELEGRAPH

(Armand Schaefer, Hollywood producer, to Leo Mishkin, movie critic)

The truth is that probably not more than five pictures entirely free of corn have been produced in Hollywood during the last 10 years. By far the great majority of them have been filled to the brim with corn of the juiciest garden variety. And if you'll look real closely, you'll find that no attempt has been made even to disguise it!

Take every single one of the top ranking comedians on the screen—and radio, and stage—today. Most of them are former vaudeville headliners; their stock in trade is completely made up of orratt falls, dialect routines, mistaken identity gags, and the like—it's all corn. It's corn of the most exaggerated variety and the most popular too. Witness the cleanup Olsen & Johnson have made throughout the country with "Hellzapoppin," and are now making with "Sons O' Fun." Judy Canova, Abbott & Costello, Jack Benny, Laurel & Hardy, Bob Hope, Jerry Colonna and hundreds of others owe much to the potency of corn.

You'll have to admit right off that "corn" does not carry the meaning of "silly" or burlesque. It signifies something old, something time-honored even. A corny joke is not a bad joke, but an oft-told one.

Agreed? If so, that happens to be the only concession I'll have to ask you. That single agreement has changed the situation entirely. Instead of wondering what is corn, the question now must be what isn't corn. For there are only seven or eight plots ever used in Hollywood, and usually a film emerges as a melange of five or six of these. The entirely original approach is so rare as to be almost non-existent.

### LEO C. ROSTEN

(In the book, "Hollywood"—Harcourt, Brace, NY)

The introduction of exhibitor-executives into Hollywood represents, to the mind of this writer, the most striking and significant development in recent years in the production policy of Hollywood. Two things are certain: (1) the power given exhibitor-trained men over production in Hollywood is one solution New York is trying for Hollywood's recurrent problems; (2) the exhibitor-executives have not improved the quality of motion pictures, but they have increased the profits of their companies. It remains to be seen if the trees will continue to bear golden fruit.

### THE YOUNG REVIEWER

(On "Children Also Are People," a radio program)

Jimmy: "In a children's theatre, I wouldn't have any horror pictures at all. Once I saw a picture with zombies in it and the record of my sleep for the next three nights ought to explain why I object to them."

Connie: "If I had anything to do with a children's theatre, I wouldn't have so many sports in the newsreel. It's so boring. When the football season comes that's all you get. They should have programs equally divided between sports and fashions. If we can sit through ten minutes of sport, you can sit through ten minutes of fashions."

Kenneth: "Fashion is no good..." Roy: "Information Please" is funny but sometimes they ask silly questions. I think entertainment is when they carry your life away into the movie. You feel you're in the picture too."

Jimmy: "But a picture stops being entertaining when they drag love into it."

Roy: "Oh, those love dramas. I don't mind love but they should kiss and get it over with. As soon as I see love in a picture, I go right out."

Jimmy: "I don't like love, but I know I will later on..."

### THE CHICAGO SUN

(John O'Hara in an article headed "Touchiness and Mediocrity Prove Fatal to Movie Script Writers.")

When a picture has been completed it is the custom for the star to give presents to everyone connected with the picture—but never to the writers. When a picture is being sneak-previewed the writer is not told where to go to see his work, despite the efforts of the Screen Writers' Guild. At the big Christmas party at Metro everyone on the lot, practically, was welcome; but the writers weren't even notified. That's a social matter, maybe, but remember that the party was official, and the snub showed what the studio thinks of writers. Writers' quarters are almost without exception on a noisy corner of the lot, so that those writers who can insist upon it work at home. The value of a writers' work usually is judged by how many pages he can turn out rather than by how good a few pages may be. On the matter of pay the studios will haggle over a \$100-a-week raise for a writer but will not protest if expensive crews are kept waiting while Baby has her afternoon tea.

## 'Clouds' 100 p.c. Can'd'n Holdover

Going into its second month of Canadian playdates, Warner Bros. "Captains of the Clouds," the Technicolor epic of the RCAF, has scored 100 per cent. holdovers, believed to be a "first-time" in Dominion history.

At least doubling and tripling of regular runs are typical of a coast-to-coast survey. For instance, in Ontario, North Bay and Belleville, ordinarily 2-day engagements, are holding for full weeks; in three-day spots such as Timmins and Kitchener, it's a full week; in St. Catharines, eight days.

The film is currently entering a third week at Loew's Montreal, Canada's second largest theatre; its fifth at Shea's, Toronto, and second at Winnipeg's Capitol.

The movie is the first to go into a third stanza at the Capitol, Ottawa, best previous at this 2,500-seater being "Northwest Mounted" with two. In Hamilton, it went into a fourth for a city record.

Trade circles here have "Captains" tabbed as the biggest grosser of all time. Backing this crystal-gazing are the fourth-week figures of Shea's, Toronto, 25 per cent. above first-week house average.

"Sergeant York" is the first film to go five consecutive first-run weeks in Vancouver, playing the first two at the Orpheum, and then, to make way for "Captains," into the Dominion for three more, with the Gary Cooper Academy nod hypoing extended time.

"Captains of the Clouds" is doing tremendous business in the USA also, being held over in a majority of runs. It has been predicted that it will be the biggest moneymaker ever turned out at the Burbank studio.

## Ginger Rogers Back at RKO

Ginger Rogers will return shortly to the RKO Radio Studios, scene of her greatest film triumphs, for two productions, it was announced by President George J. Schaefer. The first of the two vehicles will go before the cameras by June.

President Schaefer in announcing the return of the star to her home lot, said that negotiations also had been completed with David Hempstead to produce the two features. Hempstead was behind the production reins of "Kitty Foyle," the title role of which won for Miss Rogers the Academy Award in 1940. More recently Hempstead produced "Joan of Paris," co-starring Michele Morgan and Paul Henreid, released by RKO Radio Studios.



## How to Tip A Millionaire

The highest award a movie star can receive from one of Hollywood's three great producer-directors is a tiny paper gold star—the kind you can buy in the dime store, 100 for a dime.

The producer-director is Gregory La Cava, currently the major domo of Universal's new Irene Dunne comedy, "Lady In A Jam."

Players who give outstanding performances know their work is good when, at the end of the working day, they receive one of the tiny gold stars. The players in "Lady In A Jam"—Miss Dunne, Patric Knowles, Ralph Bellamy, Eugene Pallette, Queenie Vassar, Sam H. Hines—have each received many of the coveted gold stars and each treasures them for the significance they possess.

Hollywood's two other famous producer-directors—Cecil B. De Mille and Alfred Hitchcock—have slightly different methods of rewarding players who in their opinion give brilliant performances each day.

De Mille gives fifty cent pieces. Hitchcock gives a pat on the back and a "Well done, chum."

Paulette Goddard in De Mille's "Reap the Wild Wind," got more fifty cent pieces than any others in the huge cast and Robert Cummings got the most "Well done, chum" compliments from Hitchcock in "Saboteur."

Comment of Irene Dunne on the La Cava system is interesting: "We don't live by bread alone. It's good to know you're doing well."

The Commandos, Britain's famous group of daredevil raiders, have done about everything except act in the movies, and now they're going to do that.

A sequence showing a Commando raid on Occupied France has been written for Walter Wanger's "Eagle Squadron" at Universal and is now being filmed, the first time that the celebrated English soldier group has been depicted on the screen.

Steel "invasion" barges, light tanks and other paraphernalia were built at Universal for the scenes, which show Robert Stack, John Loder, Edgar Barrier and other players stealing swiftly across the channel by night and attacking a German airport. More than 200 motorcycle riders also are included.

All the players are garbed in the jet-black jumpers worn by Commandos for their night sorties into enemy territory.



ONE of the finest examples of newspaper and screen tieups in Ontario picture history was worked out by Jack Nelson of the Capitol, North Bay, Ontario. Nelson, who is very popular with North Bay people, had "Captain of the Clouds" coming up. The film had much district favor, plenty of it having been shot in the area.

The North Bay Nugget, 40 pages strong, was full of the picture from the first page to the last. It issued a special section of 20 pages on the film and called attention to it with a box on the front page. This was loaded with advertising from local merchants, each of whom made sure that "Captains of the Clouds" got plenty of space.

This work of Jack's will take some beating anywhere. I'll bet it will be quite a while before we see its like.

BOB BEREZIN, Elgin, Ottawa, had a real hot one in "To Be or Not to Be" and took advantage of the fact to build an ace campaign.

He posted the town in advance with 24-sheets on this top UA attraction and also increased his newspaper budget. He had co-operative ads in the press, tied up windows and got a furniture firm to dress up the lobby. He also had a contest involving this company.

On "Jungle Book" he dressed up the theatre lobby with a special summer appearance, using seven-foot palm trees of wood and leaves. There were ten of them. He replaced the standing room ropes with hemp and altogether it was novel and attractive.

MEL JOLLEY of the Columbia, St. Thomas, used a snappy set up this week in the form of song sheet covers displayed in the local music store windows for "Navy Blues." He also used a 6 sheet at side wall well in advance of the picture.

For "Jungle Man" he distributed small envelopes printed with copy, and enclosed was an animal cracker to attract the kiddies.

MEL STEPHENS of the Granada, Dunnville, took handwritten notes for "Secrets Of The Lone Wolf" and had them placed in coat pockets at dances, check rooms, restaurants etc. The note read as follows: "Bob: I'm in desperate trouble. Please meet me at the Granada Theatre where 'Secrets Of The Lone Wolfe' is playing. I have something important to tell you. (signed) Helen."

LEO COYLE of the Granada, St. Catharines, promoted a Victory Legion for the boys and girls. With the permission of the Principal of the school he advertised the fact that any boy or girl bringing five lbs. or more of scrap material to the theatre would be entitled to a membership card. When attending five Saturday Matinees they were presented with "A Granada Legion Badge." It went over big, and you can have details by dropping a line to Leo Coyle.

ANOTHER novel idea was used by R. Tiede of the Geneva, Orillia. For "Call Out The Marines" a scale in a downtown store used pictures of stars on the cards, on which the weight was stamped. All who obtained a card with a picture of V. McLaglen received a pass to see the picture. Only half a dozen were spotted in the scale.

HAROLD RANKIN of the Centre, Chatham, ran a "Blondie Art Contest" in connection with "Blondie goes to College." This brought in over 300 drawings and gave a record matinee business.

LOYD GURR, Century, Hamilton, had two window tieups with the T. Eaton Co. for "How Green Was My Valley" and three more with downtown stationery and book stores. Also with Tamblin's, United Cigar Stores and a number of others. A group of co-operative ads from different stores helped things plenty too.

LEN HERBERT of The Centre, London, had special drug store displays in windows and inside store tieups on Kleenex. He used cartoon pictures of W. C. Fields cut out of trade papers.

FOR a laugh program, "Some Like It Hot," and "Go West" Bill Cupples of the Park, Sarnia, used an attractive lobby display. He built it by stapling window cards together in the form of a triangle and pyramiding them on foyer floor. These were later hung from the marquee Saturday Nite, making effective twirlers. Bill also tied up with a local music store which plugged tunes from "The Great American Broadcast."

STEVE McMANUS, Bayview, Toronto, put out a program known as the "March of Hits." He also tied up with a cleaning firm, for throwaways on "That Uncertain Feeling."

ON "Pacific Blackout" Doug Patterson of the Opera House, Orillia, gave his general staff a big help by putting directional arrows on all streets, reading: "Air Raid Shelter." Smaller copy gave theatre data.

FRANK MILEY, Granada, Nanawana, is using a good stunt for houses who get country patronage. He lists the month's attractions on a four-page folder and distributes it up in the sticks. It keeps the folks posted on what's cooking over at his house.

Each one is numbered for passes so they don't throw them away. It's worth trying.

S. GILLESPIE of the Marks, Oshawa, ran advance teasers in local papers on "Sundown" and "49th Parallel." He also used his car on a big street bally, covering the surrounding towns. Used a corner store window for advertising "49th Parallel," with six other tieups in the city. One with CPR. It was the first time in five years any of the theatres in this town have had tieups with merchants. He also had a large rubber mat painted with copy on "49th Parallel." This was placed directly and effectively in front of the box office.

PETE HARRISON, of the Capitol, Cobourg, calls my attention to this clipping from the Cobourg World:

Joan Fontaine, adjudged Best Actress of the Year, plays here on Monday and Tuesday in "Suspicion."

"It may be of interest to the public to know that Joan Fontaine, who plays at the Capitol in Cobourg on Monday and Tuesday next in "Suspicion" won the Academy Award as the best actress of the year, for her performance in this picture. Undoubtedly she is a clever actress or she would never have captured that award."

FRED THOMPSON of the Rex, London, had a horse and rider around town, decorated with window cards advertising Gracie Fields in "Queen of Hearts."

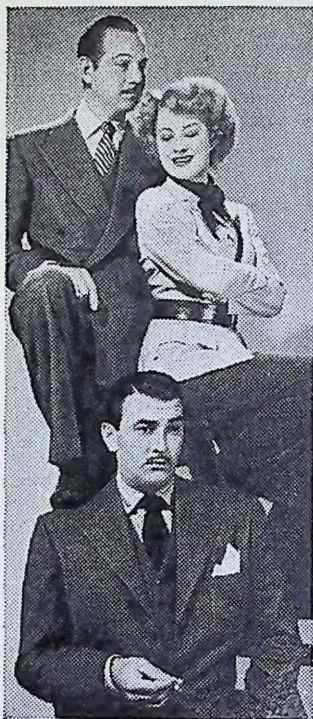
## Coming Up 'Boston Blackie'

With her assignment to top feminine spot opposite Chester Morris in Columbia's "Alias Boston Blackie," now in work, Adele Mara draws her second leading role in less than three months. One of the studio's important recent discoveries, Miss Mara has just completed the feminine lead in "Shut My Big Mouth," the Geo E. Brown starring vehicle now in final stages of production.



# ***Snips and Snaps . . .***

## **Hotfeet?**



Melvyn Douglas, Norma Shearer and Lee Bowman, who are in MGM's "We Were Dancing."

## **Seventh Feature Clinch**



Olivia de Havilland and Errol Flynn get married for the third time in reel history in Warners' "They Died With Their Boots On," They have romanced through seven epics of the same studio.

## **Cute Duo**



Ray McDonald and Virginia Weidler in MGM's juvenile opus, "Born to Sing." Also present are Leo Gorcey, Rags Ragland, Sheldon Leonard and Henry O'Neil.

## **"The Remarkable Andrew"**



Played for rollicking comedy, Brian Donlevy portrays the role of Andrew Jackson who comes out of the past to help a boy and a girl, William Holden and Ellen Drew.

## **Durante Again**



The long-nosed comic is busy at it in Warners "You're In The Army Now."

## **La Colbert**



Lovely Claudette Colbert in "Remember the Day," 20th Century-Fox drama.